some transcendentally irrelevant symbolism. There is no through-line: there is not a *single line* in Act One that in any way foreshadows the realization Treves arrives at in the end. And this psychological superficiality and inconsistency is hardly covered up by the alleged plot: Pomerance falls back on a sloppy plot expedient that has ruined two films I've recently seen ("Julia" and "The Great Santini")—throwing in subsidiary plot lines instead of exhausting the implications of his main plot and idea.

I could go on with this catalogue indefinitely, but list-making is not my idea of interesting. And besides—I've just remembered what happened when Alan Jay Lerner tried to mate Brechtian theatre techniques and their ideological implications with conventional patriotism and traditional theatricalism in *1600 Pennsylvania Avenue*. I can't think about this any more . . . .

JCK

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